Rukmineesha Vijaya - its poetic flights - कृष्णलीला.

येषां श्रीमद्यशोदासुत पद कमले नास्ति भक्तिः नराणाम्
येषामाभीर कन्याप्रिय गुण कथने नानुरक्ता रसज्ञा
येषां श्रीकृष्ण लीला ललित रस गुणे सादरौ नैव कर्णौ
धिक्तान्धि क्तान्धिगेतान् कथयति सततं कीर्तनस्थो मृदंगः

The anonymous poet tries to assign a poetic reason for the Mridanga played during HarikathaKalakshepams crying out Dhik taan, Dhik taan. Fie upon those who never believe in Krishna, proclaims even the inanimate Tabla and this contemptuous outburst it continues throughout. It seems thus to castigate those who never have devotion to the lotus feet of that auspicious yashoda's son, whose tongue is not loving the popular virtues of that cowherd boy darling of the Gopees, and whose ears are not eager to hear and imbibe the virtuous juice of His boyish pranks. Though this sloka cannot be traced in our Saint's works, we feel happy to note that it does reflect the devotional fervour of the saint in no small measure.

After paying the usual obeisances, as required by convention, to his favourite deity, the hero of the poem enshrined by Madhva in Udupi, and the horsefaced HayaVadana, the saint confidently asserts that the garland of the jasmine flowers, though strung by his unskilled hands, would certainly attract those who come near it because of its sweet smell. The story proceeds, practically as narrated in the Bhagavata Purana up to verse 3, wherein the poet lets loose his fancy; the Baby chose the Ashtami tithi midnight, as He was born to kill the night-wanderers, the Rakshasas, from whichever of the 8 quarters they might come, and the day and auspicious muhoortam is celebrated as 'Jayantee' or Victory (

अथो जयन्त्यामुदभून्निशीथे इवरीव देवक्युदरोदयाद्रेः।
दिगष्टके रात्रिचरान् जिगीषोः तिथिः निशा सा च गुणोचितेव

After explaining how The Song of the Gandharvas and others at the time was peculiarly appropriate to the occasion, and how the birth of the great is preceded by auspicious signs to suggest their future, the Saint indulges in his fancy when he declares that the chains of the parent fell of their own accord only to suggest that the chains of human birth and death could be severed only through His

so the birth of the Baby should be celebrated in all our houses on that night!

grace (and glance!) The saint, who is revered also as Yukti Acharya (providing logical reasons for every one of his statements) argues that the Baby was not born in the way in which we are born, as He exhibited Kaustubha Sudarshana, Shankha, Gada even at the time of Its birth: The saint cites the case of Nrisimha's manifestation from a pillar, He never came out of the female embryo then! The narration proceeds to say that it was not through fear of Kamsa that He went over to Nanda, but it was only to see His माया who was born there. The doors opened of their own accord, and even the river Yamuna in high floods, provided a safe path for Vasudeva as he took the baby on his head. Here the saint introduces the word अच्युत used with reference to the Baby in the Bhagavata,

करे निलयाङ्घ्रि तवाऽऽगमेनमभूद्धि हि निस्सरतोऽस्य शौरेः।
न तद्विह ह्यरगतोऽन्तरायः करस्थदेवस्य कुतोऽन्तरायः॥

singing whence can there be any obstacle, when the Supreme God Himself is being carried in the hand? Adishesha, His serpent-couch quite conscious of the guilt he was going to commit, as elder brother of Krishna, held aloft his thousand hoods as an umbrella over the basket in which the Divine Baby was sleeping. The exchange of the babies is done at the beginning of the second Canto. The poet suggests that Krishna preferred to be a cowherd as the earth had gone in the form of a cow to Ksheerasamudra to represent her grievances. Pootanaa and Shakataasura, Kamsa's emissaries arrive to kill the baby, but like the wicked deed of the actor reaching upon himself and killing him, the emissaries themselves were dispatched. — तस्माद्धि कृत्या महाते प्रमुक्ता स्वकीयमृत्युत्वं उपैति दुरत्ययम्। In this context of Pootana's death also there is difference of opinion, some pressing that she got Mukti, while Madhva alone opines that she got what she deserved, अन्धतमस or everlasting perdition. The saint defends the stand of his master by declaring that Tataka the Evil principle had, though killed by Sri Rama, reappeared in this ogress; it so happened that Urvashi, a Celestial Apsara this committed an act of indiscretion and was cursed by Kuber. Discreetly she entered into Pootana's body, was with her at the time she suckled the Baby but she (Urvashi) had no part or lot in this dastardly crime. Vyasa or Shuka, if they declared that there was mukti, they allowed it only to the Apsarastri and the demoness for what she deserved. Thus ends Canto II.

Canto III opens with a lovely lullaby (Verses) in which Yashoda put the child in the cradle to lull it to sleep. Let us hear it in the saints own words:

आलौकहेमवरदामवती वितानजालावलम्बि शुभमौक्तिक-रम्यमालाम्,
दोलां विधाय तदुपर्यधिरोप्य बालं सालोम सौख्य मलभिष्ट
हेरो यशोदा॥

The saint has also composed a lovely song in Kannada with the same idea, that the four Vedas were converted into the chains sustaining the Adishesha couch and the mother forgot all her worries then. The facile metre in which the saint has couched the song is particularly appropriate as it lulls children into sleep very easily. The Bhagavata also cleverly inserts appropriate metres as when the Gopis churn their curd early at dawn:

क्षौमं वास: पृथुकटितटे । बिभ्रती सूत्रनद्धम
पुत्रस्नेह स्नुत कुचयुगं जातकम्पं च सुभ्रू:।
रज्वाकर्षश्रमजलगलत्कङ्कणे कुण्डले च
स्विन्नं वक्त्रं कबरविगलन्मालती । निर्ममन्थ॥

The sibilant sounds श, ष and स and the Visarga make us clearly understand that the curds are being churned

The South Kanara Dravida Brahmin Association
(Registered)
7, Ramanathan Chetty Road,
ALAGAPPANAGAR — MADRAS-10.

President :
U. Ananda Rao
Vice-Presidents :
K. Krishna Rao
N. S. Bhat
Treasurer :
Dr. G. R. Bhat

GOLDEN JUBILEE YEAR

Secretary :
M. Mariappa Bhat
Joint-Secretaries :
K. Y. Narayana Rao
Dr. P. Krishna Rao

Please quote
Ref. No Sov/1.

7th April, 1969.

Prof.U.Venkatakrishna Rao,
10B, Dandapani St.,
Madras-17.

Dear Sir:

It has been decided by our Executive Committee to request you to contribute an article on any topic of cultural and literary interest, not exceeding three pages(Crown size), either in Kannada or in English, to be published in our GOLDEN JUBILEE SOUVENIR. We will be thankful if the article is received on or before 15th May 1969, as the matter has to be sent to the press roundabout 20th May 1969, so as to receive the Souvenir in time for our Golden Jubilee celebrations to be conducted in July 1969.

Your consent to write an article and the name thereof may please be intimated to us in the enclosed reply card.

Thanking you,

Yours faithfully,
M. M. Bhat
SECRETARY.

Encl: Reply card.

मित्रं कुरु, पूजित भास्वन्नारि के सन्तु सन्नो स [illegible] / अन्यको[illegible]
। मित्रे तंस कंस पारिपथि सुश्रोतां ॥
यैत्वां उशास्त्रवि-नारक्षित ते धियः । श्रेयस्करं श्रीकरं सेवन्ते पुरकां केतांग
मुदितप्रेमाश्रुधाराधाराः । तेषां मैत्रिकसंपदस्ति विदुषां इत्यशागीतां [illegible] थोक्तुलायितुं
करोमि गदितं न स्यान्मदो म यदि। ~~श्री~~ 5
प्रायेण धनवानेव जायते क्रूरवानपि । फलवानेव हि तरुः कण्टकैरुपरुध्यते। 53

करे निधायाद्भुतबालमेनं
अभूद्धृहो निर्हसरतोऽस्य शौरेः
न तद्धृदुद्वारगणोऽन्तरायः
करस्य देवस्य कुतोऽन्तरायः I.57

ह्रीशोः करे हस्ति सहस्रमालि IV.13

Just as in Bharata Virāṭa, पाण्डव हस्तिनः
could be hushed up into a bushel, this new
could be squeezed into
whom 1000 elephants
Krishna Baby's hand.

हे हस्ताम्बुज विलुलङ्घितराणि मा मुग्ध हृष्टैरव
श्रीमत् मुरवनन्द्रमस्थिर म[illegible]कास्यन्तमः
जिह्वा दुर्गे तत्कथासु चलधीं वक्षःकवाटं सदा
दृष्टे श्रुतिपञ्जर प्रतिदिनं दूष्यं शुभस्योदितं 24.

सुक्षोम सुमनश्च यस्य विदधत्स्वव्याप्तमूर्तिः क्षितौ
सव्यापि सुरवती [illegible] धीभिर्विचक्रस्तदा॥ V.39

शान्तिं करस्थां किल तां वितेनुः पुंस्त्वेन किं पूरुषमौलिभाजां 53
मुक्तौ कृतेनेन स्त्रैणेन वा न किमपि प्रयोजनं, हरिभक्तिः एव
प्रयोजिका।

सहस्रनेत्रोऽपि स कृष्णसंज्ञं मनागविज्ञाय दिदेश मेघान्
प्रवर्षणार्थं [illegible] किमाक्षि [illegible] म्युपैति कार्यं 56.

धारा नैव पयोमुचां यदुपते प्रेमाश्रुधारा परं
खीलं नापि च गर्जितं स्तुति [illegible] ध्वनिः।
विद्युच्चामरनर्तकी करतलयात्कारकामितः प्रभो
नो वायुः सुरवृष्टपुष्पसहगानन्त्यादिप [illegible] मरुत VI.18

[illegible]नीमस सुजनयः करमते कृष्णेऽपि वेदोदितं [illegible] तदेव
दुरितप्रध्वंसि कर्म [illegible] तौ। तीर्थं नापि तदेव जात्वापि तयोः [illegible]
श्लाघ्यया दृश्य [illegible] दर्शयन्मुरारेः दास्यैकवश्यः प्रभुः IX.41

यत्केनापि [illegible] क्रियते यमिनो परमप्रिया प्रदर्शयति या कृष्णं सुधीयः
स्तोत्रमात्रं IX.72

Betel chewing.

In Chilappadigaram. [Composed by Ilangovadigal in 2 centuary A.D.]

During their visit to Madura by Kovalan & Kannagi to sell her Chilambu, they stayed in the house of one Madari, a shepherd woman. Kannagi fed Kovalan with good meals and gave him betel and arecanut for chewing.

"உண்டினிதிருந்த உயர்பேராளற்கு
அம்மென் றிரையலோடடைக்காயீத்த
மையீரோதியை வருகெனப் பொருந்தி"

(கொலைக். 54-56)

Kolaikkalakkādai

In Puhar city there were betel sellers:—

ileyamudu = Vettile

மீன்விலைப் பரதவர் வெள்ளுப்புப் பகருநர்
[இலையமுது] பாசவர் வாசவர் பன்னிண விலைஞரோடு (ஆட்டுவாணிகர்)
[எண்ணெய்வாணிகர்] ஓசுநர் செறிந்த ஊன்மலி இருக்கையும்.

[25-27. இந்திர]

In the city of Madura ladies live with lovers with betel boxes.

[illegible]
அலங்கற் கவரியும் தமனிய அடைப்பையும். [127-128. ஊர்காண்காதை]

ūrKānkādei

In Manimekalai. உ௮ம் canto.

Kānchimānahar

பாசிலைத் திரையலும் பளிதம் துவர்ப்பு படைத்து [காஞ்சிமாநகர் காதை 243]

pukka kādei

In Jeevaha chintamani. [By Thiruthakkathevar. 10th centuary AD]

Jeevahan taking thambulam from ladies in the House of Kamasari

1479. [illegible]
[illegible]
[illegible]
[illegible] [கேமசரி. 68]

Kemasari ilambogam

132. [illegible]
[illegible]
[illegible]
[illegible] [நாமகளிலம்பகம்]

nāmahal ilambaham

2473. [illegible]
[illegible]
[illegible]
[illegible]

2474. [illegible]
[illegible]
[illegible]
[illegible] [இலக்கணை]

ilakkanai ilambaha

ŚAMKARA: BHAJA GOVINDAM, BHAJA GOVINDAM

RĀMANUJA: Dedicating myself entirely at thy feet, I am fearless - न्यस्य त्वत्पादपद्मे निजभरमतुलं निर्भरो निर्भयो

Do the work entrusted to thee,
MADHVA - ~~Do~~, enjoy life, but in a spirit of dedication at the feet of the DIVINE. That way lies ~~the~~ ROYAL ROAD to NĀLAMDĀ, the DIVINE SCHOOL where we must all initiate ourselves into SERVICE of the PURUSH
UTTAMA. MAY HE BLESS OUR PATH with th
SILVERY MOONLIGHT of PRASĀDA or GR

All Sing in a chorus: -

यं शैवा: समुपासते शिव इति ब्रह्मेति वेदान्तिनो
बौद्धा बुद्ध इति, प्रमाणपटव: कर्तेति नैयायिका:
अर्हन्नित्यथ जैनशासनरता:, कर्मेति ~~वेदान्तिनो~~ मीमांसका:
सोऽयं वो विदधातु वाञ्छितफलं त्रैलोक्यनाथो हरि: ॥
येहूदै: येहोवेति महम्मद इति महम्मदीयै: ।
क्रिस्तुरिति क्रैस्तवै: अयमेवोपास्यते पृथक् पृथक् ॥
चिन्तामणिरियं प्रज्ञा हृत्कोशस्था विवेकिन: ।
फलं कल्पलतेवैषा चिन्तितं संप्रयच्छति ॥

DIVINE VOICE

SARVE JANĀḤ SUKHINO BHAVANTU
SAMASTA SANMANGALĀNI BHAVANTU
OM! ŚĀNTIḤ! ŚĀNTIḤ! ŚĀNTIḤ
MAY PEACE REIGN EVERYWHERE

तर्क: अप्रतिष्ठ: सद्भावं Let men try to become विश्वमित्र, friends of Humanity.

AMEN! AMEN!

पूर्णमद: पूर्णमिदं पूर्णात् पूर्णमुदच्यते ।
Elephant touched and described by 3 blind people.

Thought & Action.
Science & Morality.

The Atharvaveda XV iii.3-4 describe a Vrātya like seated upon a throne (आसन्दी) the feet = 4 seasons and this corresponds to Atharva Veda XIX.53.3 where a पूर्णः कुम्भः is set upon Time, whom now we behold in a plurality बहुधा. The full vessel or पूर्णकुम्भ inexhaustible wellspring of सोम is assuredly the symbol of that ancient Brahma-plenum पूर्ण – of which it is said that it is neither increased by multiplication nor diminished by the emanation of worlds. – Brhad. up V.1.1 of Atharva-Veda X.8.1, ब्रह्मणे नमः, 14.5 कुंभेन पूर्णेन & 29 पूर्णं पूर्णेन सिच्यते. पूर्णकुंभ, पूर्णकलश or पूर्णघट, so familiar a feature of iconography, is the principal visual symbol, as the उद्गीथ ॐ is the principal aural (audible) symbol of the solar Brahman who is thus 'seen of all men visually though all don't know him intellectually. Atharvaveda X.8.14

In Akbar's time, the Rākhi festival was celebrated by the Brahmins who tied strings of diff types of threads on even Akbar himself. It was celebrated to make presents to Brahmins or one's relations. The Dipāvali festival was celebrated in Akbar's time. Ain i Akbari I.216. The king however did not participate with the Dhanalakshmi Pūjā but only took part in the illumination. He participated in the religious शिवरात्रि festival; on that night Yogis from far & near were assembled & their discourses on religion were delivered in the presence of the King.

[illegible] ~~The ABC~~ [illegible]

BHAKTI CHANDRODAYA.

AWAKENING – of BHAKTI | CHANDRA

First Scene. God in NĀLANDA musing.

PARAMATMAN – Alas! the world which I created for Līlā has come to this! Man, whom I fashioned after myself has outheroded Herod and begun to create more things than I ever dreamt of! But all the same, where will he go to by creating more UNESCOS, NATOs, WHOs, SuEZs and what not? The more he creates such things, the more mystifying will the world around him be and he will only stultify himself. How to remedy this? – Reflects –

NĀRADA walk in.

Ah! here comes Nārada, my Roving Ambassador. He might help me. Welcome, dear Nārada! How goes the world with you?

[illegible] ABC's have been driving the world to rui [illegible] My Lord!

Paramātman: My dear man! speak more clearly.

Nārada: I ~~just~~ roamed over the world just now; atoms, Bombs, and Curtains have been spread everywhere; men fly at each other's throats and want Aggrandisement, Bounty, and Capitals all for themselves. You taught the world All for One and they have but misinterpreted it.

[illegible]: What is the remedy? Can you help?

NĀRADA: I will try once again: You know I have been always trying.

God Blesses him Godspeed – Nārada departs.

Scene 2. Gangāyamunāsangama – Triveni.

VEDAVYASA practising penance – Nārada Walk

VEDAVYASA: Nārada dear, Welcome unto you.

Nārada: Why is it you are so sad? Your tone betokens sorr

Vyāsa: I presented the Prasthānatraya, the ABC of eve thing to the world. But they have interpreted my Sutras wron and interpret my Sutras as Aggrandisement, Bounty and Capital – All for ME. Is this not the shortest cut to Ruin?

Nārada – What a wonderful harmony of ideas. PARAMĀTM just now sent me to the Earth eager to stop this impending ruin, using ~~almost~~ exactly these very words. There must be a DIVINE PURPOSE behind this. Can you help me to solve the problem and leave the world better than we find it?

Vyāsa: Most certainly. I have a divine inspiration just now. I feel I must interpret my Sūtras ABC slightly differently. Let me say they mean Awakening of the Bhakti CHANDRA in the hearts of the people. If instead of The Bomb, they instal the Bhakti CHANDRA, all the misery can be easily arrested.

NĀRADA: What a nice idea! PARAMĀTMAN in NĀLANDĀ will be mightily pleased. He has of late begun to dislike His luxurious Palaces in Vaikuntha, Kailāsa and other places. Yesterday I saw Him in NĀLANDA, in a small hut, as though to say that He would be one with the lowliest and the lost, never satisfied with what He has so far given to His fondest creation, Man. I will now delight Him with your new BRAHMA SUTRAS.

Vyāsa: Farewell, let us meet again under better auspices.

Scene 3. (Three Messengers, Śamkara, Rāmānuja and Madhva spread the message of the Bhakti Gospel, and embrace as soon as they see each other. God has provided them with a wonderful Mirror which is able to reflect the innermost thoughts of all the men they come across, providing them with an X. Ray photo of their hearts).

ŚAMKARA: I am most grieved to find that my teachings have not been properly understood. I but said that God is immanent everywhere, but the socalled devotee calls himself God and emphasises this aspect only! Only when there is misery, he turns round and attributes the misery to God. When there is success he assures everybody that he was himself the architect of his own fortune.

Ramanuja & Madhva: That was exactly why we preached ~~my~~ our doctrine of Bhakti in the world.

ŚAMKARA, RAMANUJA and MADHVA: Let us all then sing in a chorus the glory of the Lord —

[illegible] वा सर्वौषधं फलानीति संभृत्य परिसमुह्य परिलिप्य
अग्निमुपसमाधाय परिस्तीर्य आवृताज्यं संस्कृत्य पुंसा नक्षत्रेण
मन्थं संनीय जुहोति ।- यावन्तो देवास्त्वयि जातवेदस्तिर्यञ्चो घ्नन्ति पुरुषस्य कामान्
तेभ्योऽहं भागधेयं जुहोमि ते मा तृप्ताः सर्वैः कामैस्तर्पयन्तु स्वाहा
या तिरश्ची निपद्यतेऽहं विधरणी इति
तां त्वा घृतस्य धारया यजे संराधनीमहं स्वाहा ।

'He who wishes to attain greatness, should perform on an auspicious day in the bright fortnight and under a male constellation, during the northward march of the sun, a sacrifice thus: for 12 days he should vow to live on milk (उपसद्), collect in a cup made of fig wood all herbs & their grains, sweep and plaster the ground, purify the offerings in the prescribed manner, interpose the [illegible] the paste made from these and offer libations with the mantras: 'O Fire! to all those gods under or through you, who spitefully frustrate man's desires, I offer their share. May they when satisfied thus, satisfy me with all desires – स्वाहा! To that all-pressing deity who lies spiteful under your protection, thinking she is the support of all, I offer this stream of ghee – स्वाहा'! The Kathopanisad similarly makes Yama, the greatest teacher, teach this fire, [illegible] to Nachiketas the boy whose spirit of sincerity must animate each and every devotee. (I.15). If we want to attain faultless worlds, we must worship Fire thus. The Chāndogya III.16.1ff describes 'Man is sacrifice; his first 24 years are the morning libation; the next 44 years make the midday libation; the next 48 years form the third; he who knows this lives on for 116 years. The Bṛhadāraṇyaka story where Yājñavalkya quietly led away the thousand cows with weights of gold tied to their horns as the reward of the best learned Brāhmaṇa is also pointing to the same picture

[illegible] अथ ह प्राण [illegible]
वैश्वानरः [illegible] प्राण [illegible]
[illegible] जीवितुमिति [illegible] जुहोति।
जुहोति। etc.

The Chāndogya gives a beautiful description of the Vaiśvānara [illegible] as all sacrifice. 'The self which you meditate upon as [illegible] सुतेजाः, having good light. Therefore every kind of Soma libation is seen in your house.' The Bhagavad Gītā which describes this is the famous XV - अहं वैश्वानरो भूत्वा प्राणिनां देहमाश्रितः।
प्राणापानसमायुक्तः पचाम्यन्नं चतुर्विधम्॥

The Gītā it was which gave and completed the new orientation to the yajña concept. From the Ṛgveda, where as we saw, it was connected with the idea of the Divine as the source of material prosperity, it continued thro' the Brāhmaṇas where it expressed the identity between the divine and the human (though yet the purpose was as before to secure material benefits), to the Upaniṣads and the Gītā where its mystic significance came to be squeezed therefrom. The public sacrifice was the harbinger of rain and prosperity; the offerings thrice daily secured universal welfare. सहयज्ञाः प्रजाः सृष्ट्वा.... देवान्भावयतानेन ते देवा भावयन्तु वः।
परस्परं भावयन्तः श्रेयः परमवाप्स्यथ॥
Ordinary life and advanced philosophy both looked to it; the rise of the Upaniṣads pitched up in its midst and their new faculty of self-consciousness drove them to make their account with it and grapple with it. The Naciketas fire was instituted and the [illegible] was explained as reaching [illegible] - Bṛh. VI.3.1 स यः कामयेत महत् प्राप्नुयामिति, उदगयन आपूर्यमाणपक्षस्य पुण्याहे द्वादशाहमुपसद्व्रती

The Conception of Yajna in Ancient India

The Conception of yajna, both in its sacrificial or liturgic sense in the Rig Veda and later in its philosophical sense as in the Bhagavad Gitā, is very interesting and deserves to be carefully understood. In both the contexts its occupying a central pivotal position of importance is noteworthy. Its literal sense of worship (from √yaj to sacrifice pales into insignificance by the side of these two interpretations which have come to be associated with it at different times in the history of our country across the centuries.

The Vedic yajña was associated with prayer and Brihaspati, who was the Vedic priest, came also to be referred to by this name. Strangely enough, the priest of the enemies of the gods, Shukra, came to be associated with secular prayer and was referred to by the name Kāvya which also came to signify secular literature later.

Yajña was also equated with ऋतं in the heavens and contrasted with अनृतं. ऋतः
ऋतः is the path of Truth, high & straight & the path of अनृतं is lower down
crooked & full of stumbling. So it = action in accordance with truth & our modern ऋतु comes w
clockwise regularity was derived from it

Coming next to the Yajña, it refers to the sacrifice itself consisting of the offerings of food, drink, ghee, etc which were thrown into the fire so that they might reach the various gods for whom they were meant. Animals like horses, rams, buffaloes and even cows were also sometimes sacrificed. Though so simple for a superficial observer, the rituals connected therewith were very complicated; this sacrifice was explained as result of the gratitude of the worshipper for the bountiful rain and consequent prosperity conferred every year by the gods (as explained in the Bhagavad Gitā III. 11). Sacrifice is more or less a thanksgiving, saturated with affection and gratitude to the gods; after some time, it acquired a mysticism and was even slowly associated with the supreme energy that keeps the universe in order. The tenth mandala of the Rig Veda (regarded as later by Keith) contains the famous hymn known as the Purus Sūkta wherein it is stated: देवा यदयज्ञं "The gods desirous of performing the yajña bound the Supreme Purusha Himself as the yajñapaśu or animal to be sacrificed; with yajña as the instrument, they performed the sacrifice or yajña". The whole universe was symbolically regarded as a vast and perennial sacrifice at the feet of the Almighty, the Sun Its sacred flame, the thunder as hymning Him, the rain and the rivers as His libations, and the various gods themselves as the priests. One of the upanishads even declared tyāga or giving up as the one cause of amṛitatva or deathlessness which was later called by the more dignified name of mokṣha, (tyāganaike amṛitatvamānaśuḥ). Almost everything in Nature was supposed as possessing ~~of~~ ~~doing~~ good or evil elements and received the homage and worship of the religious devotees. Yāska was perhaps the earliest to classify them (perhaps 8th or 9th cen BC) into 3 categories, 1 earthly gods, 2 atmospheric gods (of the antarikṣha) and 3 heavenly gods like Dyaus, Varuṇa etc. It was only later in

Book.

cr.

Date	Payments	LF	Discount Rs.	P	Cash Rs.	P	Bank Rs.	P
Jan 3	By Bank	c			19,000	00		
4	,, Bank	c			600	00		
5	,, Rao & co		20	00			330	00
25	,, Bank	c			1000	00		
27	,, purchases						275	00
30	,, Sundry expenses				50	00		
,,	,, Jhon & co		35	00	375	00		
31	,, office Rent						200	00
,,	,, salaries						300	00
	,, Drawings A/c						250	00
,,	,, cash	c					400	00
	,, Stationery				25	00		
	,, Purchases				125	00		
	,, commission						300	00
	,, office Furniture						1575	00
	By Balance	c/d			900	00	17945	00
			55	00	22075	00	21575	00

page-47.

Dr. Cash

Date		Receipts	L.F	Discount Rs.	P.	Cash Rs.	P.	Bank Rs.	P
1960									
Jan	1	To capital A/c				20,000	00		
	3	" cash	C.c					19,000	00
	4	" K. Sen & co (cheque)				600	00		
	-	" cash	C					600	00
	12	" Thompson & co						475	00
	15	" W. white (cheque)		35	00	450	00		
	20	" Sales (cash & cheque)				175	00		
	25	" cash	c					1000	00
	31	" Bank	c			400	00		
		" commission A/c						500	00
		.. K. cooper & co				450	00		
				35	00	22075	00	21,575	
Feb	1	To Balance	b/d			900	00	17945	00